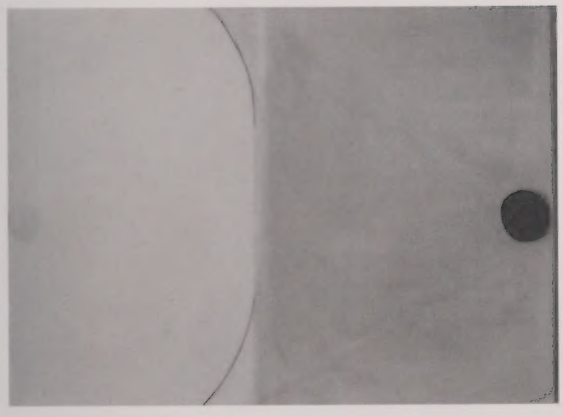
MASTER OF FINE ARTS



Thesis Exhibition Catalog 201
Massachusetts College of Art and Desig

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MASTER OF FINE ARTS

Thesis Exhibition Catalog 2017
Massachusetts College of Art and Design

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Cover Art: Yen Fan Shih, *Bottom of the ocean*, charcoal on paper, 18 x 24", 2017

MASSART

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Massachusetts College of Art and Design (MassArt) is one of the top colleges of its kind in the United States. The College offers a comprehensive range of baccalaureate and graduate degrees in art and design, all taught by world-class faculty, along with continuing education and youth programs designed to encourage individual creativity for students of any age and background.

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We are proud to feature the work of the 2016-2017 MFA graduates.

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BAKALAR & PAINE GALLERIES
Bashezo
Samantha Bates
Paul Belenky
Jennie Castle
Michael Dassie
Danielle Dean
Felicia Deneane
Daniel Duarte
Janet Loren Hill
Yikuan Hu
Lucang Huang
Alyssa Minahan
Nina Hart Morris
Landon L. Newton
Samantha Adler de Oliveira
Homa Sarabi
Yen Fan Shih
Courtney Stock
Josh Stone
Jessica Tawczynski
Emily Vallee
Wan Yang
MFA
THESIS EXHIBITION
GRADUATE PROGRAMS
2017
APRIL 20 - MAY 10
PATRICIA DORAN GALLERY
Tuyen Bui-Lally
Katie Liguori
Leo Rossoni
Amanda Schuermann
Dan Vlahos

ARTISTS IN EXHIBITION

Samantha Adler de Oliveira

Freedom Baird

Bashezo

Samantha Bates

Paul Belenky

Tuyen Bui-Lally

Jennie J. Castle

William Chambers

Michael Dassle

Danielle Dean

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Bing Lin

Dick Lynn

Holly McCabe

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Alison Morgan

Nina Hart Morris

Landon L. Newton

Erik Nohalty

Eddie Rath

Leo Rossoni

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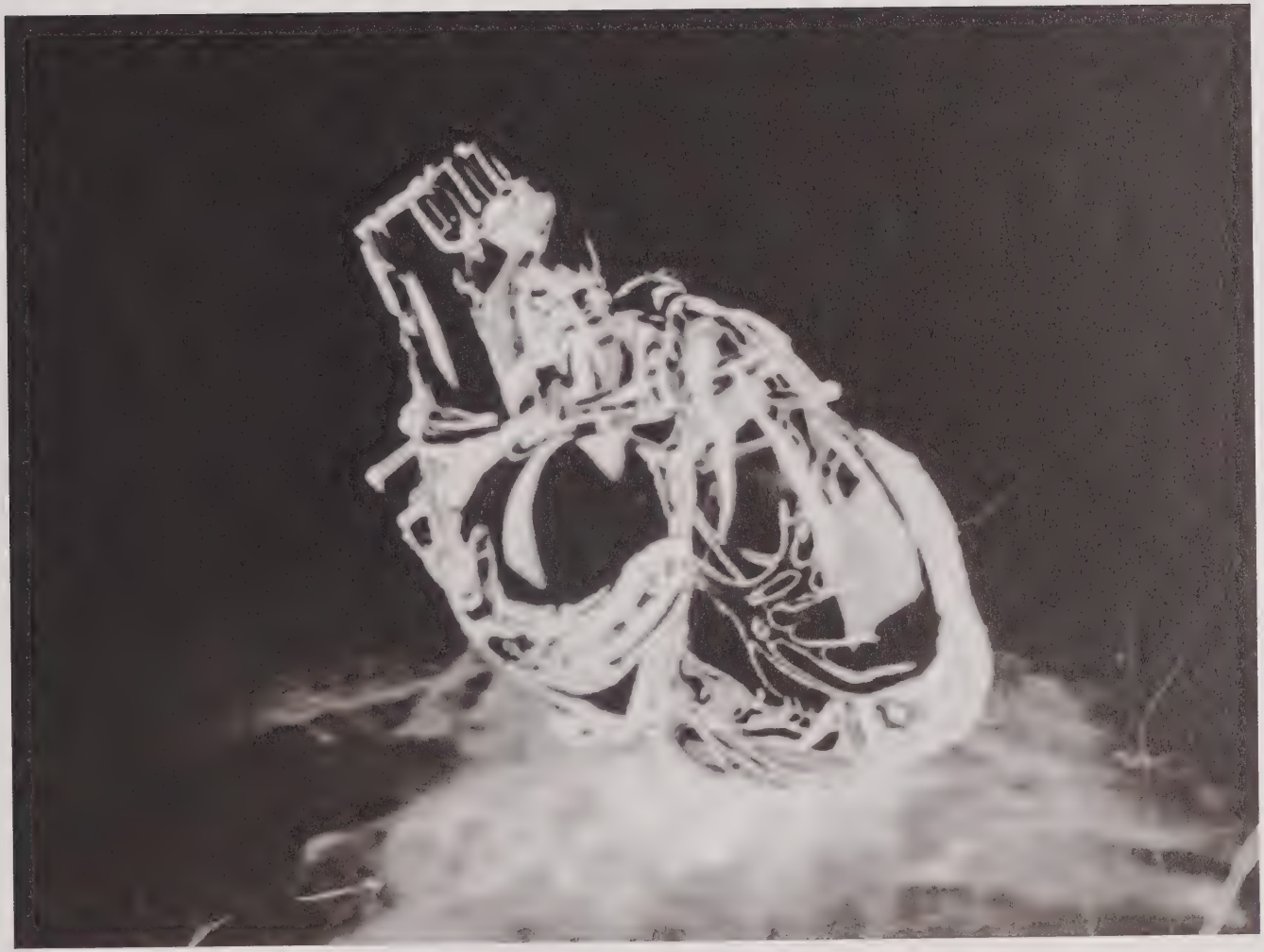


Freedom Baird

Cambridge, Massachusetts
MFA Low-Residency

The problem that dominates my attention as an artist is that the development of human technology, industry, medicine, outpaces by millennia our archaic codes of moral and social conduct. There is a terrible lag.

The *Human Nature Dictionary* is social sculpture as response to this lag, and following from artists Joseph Bueys, Mel Chin, Natalie Jeremijenko, and from sociologist and systems theorist Niklas Luhmann.

The dictionary is a growing collection of words created during a series of public word-coinings. At these events participants reconsider the established construct that humans and nature are separate, and work to alter it. They donate their effort and output to a creative commons (relinquishing copyright).

Here are two:
cartographic cryptography, n. : limiting human access to fragile natural attractions through obscuring or falsifying maps

unicellular estrangement, n. : sense of separateness from the stardust we're made of. You are a product of thousands of loves. Your one-celled elders.

Word-coinings take place at the *Human Nature Dictionary Field Desk,* designed for this contemplative work, and featuring a living surface of plants, the bones of half a deer, a set of plastic animals, and a collection of nature and environmental dictionaries.

The philosophical stance at the core of my work is that God, or whatever great mystery lies partly beyond the scope of our perception, is present everywhere. God is in the way DNA and RNA play out the blueprint of plant and animal bodies and behaviors. God is in the way crystals form and glaciers melt. God is nature. Humankind is nature. We are of an integrated whole. This is the overarching construct to which we must cleave as we update our moral codes and our conduct, as we catch up the lag.

nature and environ

Bashezo

Philadelphia, Pennsylvania
MFA 3D

Within institutional settings a haunting resides in my [illegible] energetic [illegible] lingers [illegible] experiences. They, blur modernity's illusions of space and place and are inherently polytemporal. The energetic reverberations of marginalized presences, known and unknown, in flesh and in spirit, assemble themselves in my work as tangible and often embodied phantoms. These beings carry with them navigation legacies of numerous hostile territories, labor, and subjugated positionalities yet they still retain their ability to be radical sites of personal and social liberation and transformation.

Through installation and performance, I strive for ephemeral-third spaces that tap into the expansiveness and nuance of black and brown queer and trans lives along with our dynamic imaginings of being and belonging. The materials I use function as a means to disrupt traditional Euro-American high art aesthetics and socio-cultural normativities. They are intentionally unexceptional and the material culture implications they possess amplify the everyday violence people of color experience as well as some of the articulations of Identity–in-Politics. The physicality of the work relies on a peregrination of sensorial experiences, movement, and [illegible] Ultimately, my work employs multiple mediums to explore fraught spaces and social interconnectivities.

Samantha Bates

Tacoma, Washington
MFA 2D

I draw repeated marks. I make hundreds of thousands of dashes, lines, strokes, stitches, traces, loops, coils, dots, and holes. Factors of tempo, pressure, tension and medium persis‘ently change but the attentiveness with which the work is approached insists. The pieces hope for a longer kind of looking and reward extensive time with an unfolding experience. Approaching closely simultaneously conjures unrestrained awe and a troubling reverberation. My imagery evokes the land and my experiences within and in being separated from the Western Washington wilderness inform it. Wandering through the work pathways are found, details discovered, surprises emerge while time is made tangible, quantifiable and visceral. The language and material of my marks call to painting and drawing but also weaving, stitching, puncturing and mending. The connections toward craft, domestic practice and women's work are created with gratitude and investigation.

Paul Belenky

Newton, Massachusetts
MFA 2D

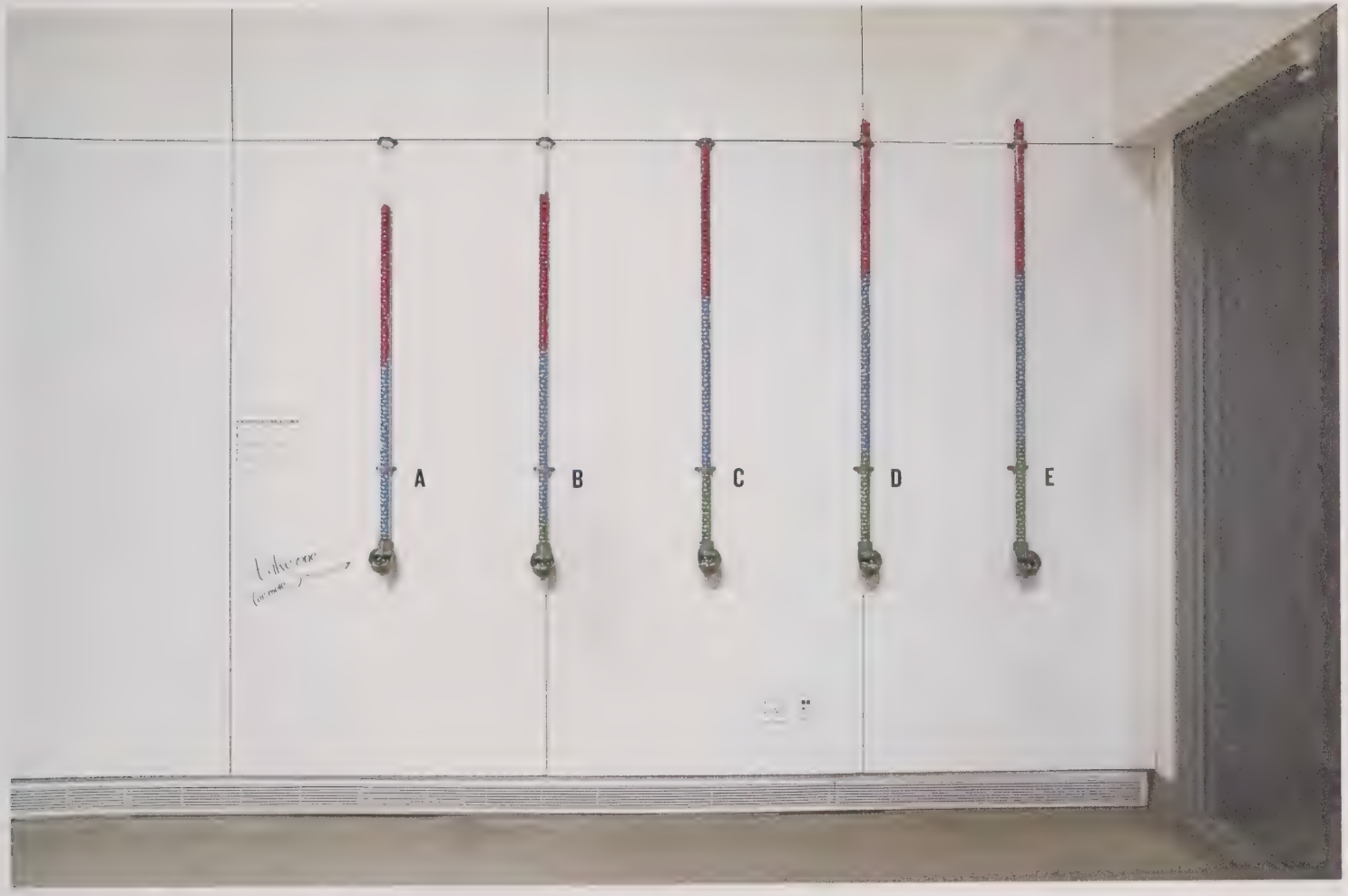
I am trying again and again to return the banana peel to and preserve it in its firm original state by refilling it with whipped cream and other substances. I hope that my work can provide means to alleviate the shame associated with limp banana peels. By blending infomercial television traditions with installation and performance, I will demonstrate the world changing notion of the cream reconstructed peel. Using a large variety of methods to communicate my message, ranging from plush (for the children) to bronze sculpture, and video performance, I create an encompassing banana-sphere, where the viewer has no choice but to understand.

Tuyen Bui-Lally

Paris, France
MFA Dynamic Media Institute

Food is a complex topic that touches on society, behavior, geo-politics, culture, beliefs, history, trends, fads, art, marketing, sensory perception, biology and more. As someone born in France of Vietnamese immigrants and now living in the United States, food is a large part of my intercultural identity. In many cultures, the preparation and sharing of food is strongly associated with conviviality, togetherness, familiarity and community.

In my thesis work, I am exploring how dynamic media can influence the experiences of eating, preparing, and sharing food. Sometimes technology enhances these experiences, and other times it disrupts them. My intent is to use existing technologies such as Facetime and Skype to connect people around food, as well as to design immersive "eating experiences" such as delicious participative data visualizations, that enhance people's self-awareness and empathy, and encourage the sharing of meaningful stories and conversation.


A
B
C
D
E

Jennie J. Castle

Eugene, Oregon
MFA Photography

Last summer we were working in the yard when my mother became disoriented. We spent the next four hours together at the hospital repeating the same conversation again and again. During that time she was unable to make new memories. Today she has no recollection of the experience, only false memories relayed to her by family.

This series explores the connection between loss and memory through the depiction of domestic space. Though photographs often serve as flawed transcripts of our lives, we cling to them as evidence of a life lived. With every move, every house, every yard, new memories are added to a constructed mental space called home.

In collaboration with Corinne Perreault, I created a sound piece in reference to the conversation I had with my mother; the dialogue that served as the impetus for this work. The sound occurs intermittently through speakers mounted above the photographic installation, and echoes through the gallery.

William Chambers

Worcester, Massachusetts
MFA Low Residency

I use fiction and art as spectacle to create a space of heightened awareness in the public sphere. I harness the power of art making as a tool for social engagement and transformation. Reality is neither fixed nor inevitable. I demonstrate what active social participation looks like and encourage others to act on their own ideas and visions. I take as premise: the power of art making over finished piece, the strength of teaching and narrative attached to the art object, the weight of cultural imagery rooted in our shared pasts, a system that allows only the powerful to speak, and the respect inherent in inviting anyone to participate in making a piece of art.

The "Service Station" is a vintage cloth hand towel dispenser. Participants are asked the question, "What's Missing?" in the world or their lives. Their answers are turned into symbols, which get embroidered by them or me on the towel. Begun in Boston in the summer of 2015, it has been to 10 cities and has collected more than 300 answers. Anyone can participate.
Service Station is set in the 1950's, when the dream of modern life crashed into the horrors of human greed. The "Service Station" towel holder is a physical metaphor for this. As a child I remember these towels dirty and dragging on the floor of gas station restrooms not the dream of the automobile age with uniformed attendants. Here we channel a bit of that optimism and take trash and turn it into beauty. With hundreds of participants from all across the country I spent a quiet moment discerning what we and they care about most. Embroidery is a practice of speaking slowly, it can break down barriers.

SERVICE STATION
What's Missing?

Michael Dassle

Hurricane, West Virginia
MFA 3D

Toys, props, theatre and cartoons – things I find to be from an imagined or "drawn" world are the influences I use to speak about objects, characters, or symbols. Using clay, a malleable material that can be pushed to a place where the work is seen as moving in its stillness, or seen as "acting" on its own accord, is something that fascinates me. Combining plastic, throwaway material, or found objects – or implementing video or performance are ways for the object to have a sense of theatre or a living toon quality – a "mediated" presence. I find my hand and "thick and quick" making gives just as much physiology to a work – hence this relationship between the hand, head, and the body with media opens conversations about subversion, and what is important. The duality between value and cheapness, sanctity and profanity, real vs. fabricated histories culminate in these drawn, mutinous, playful, portraits, props and participants.

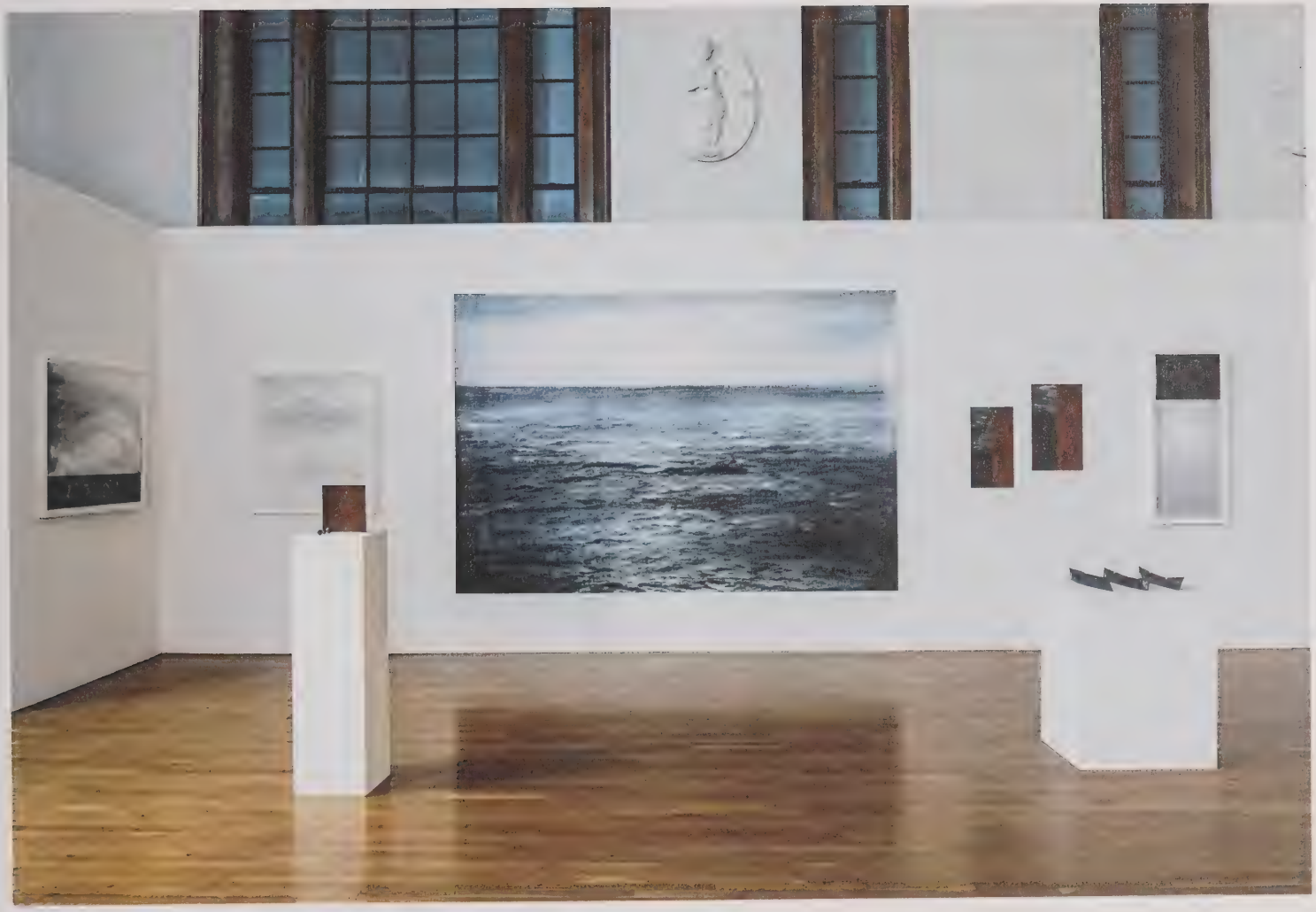
Danielle Dean

Friday Harbor, Washington
MFA Photography

An Island can be a refuge. For eleven years, I lived and worked on San Juan Island, a seven mile stretch of land in the Salish Sea. In creation myths, islands portray the beginnings of consciousness. On San Juan Island the native tribe, the Salish Indians, believed that Mitchell Bay, located in the northwest part of the island, was their Garden of Eden. It is a thin place - a Celtic description of a place where the veil between heaven and earth seems thinner.

An Island can also serve as a canary in a coal mine. Life is directly tied to nature on an immediate measurable scale. Changing tides erode the land. Ocean acidification shifts a delicate balance, affecting food sources for all. Most residents know the current head count of the megafauna, celebrating births and mourning deaths. It is a sense of place directly connected to events in nature, a form of immersion. I use to swim in the sea. I would get suited up for long periods in the cold waters. I would set my eyes directly on the water line; the ocean expanding below and the sky stretching above. The two elements blending in harmonies of blue.

I want my work to inhabit the threshold between vastness and intimacy. I am interested in working with the dimensional space of photography in new ways by combining traditional photographic techniques with painting, printmaking, and small sculptures. My images begin with black and white film exposed through antiquated lenses. The old optics allow the light and atmosphere to impress themselves on the silver of the film. With the steel and lead sculptures, I am working in collaboration with the sea and earth of the island to patina the objects. The work is about light, the elements, the alchemy of nature and chance.



Felicia Deneane

Providence, RI
MFA 3D

My work is a visual and physical record of my body: I exert the whole of myself to shove, wrap, pinch, tuck, stretch, and stitch until I have created explicit objects which confront the viewer. In order to present a candid reflection of life experiences, I have built my body of work around forms of human anatomy. The mix of vaginal and phallic shapes I reference speak directly to the commodification of body and the reclamation of sexual power. I place the viewer in a vulnerable state of voyeur, looking upon both the recognizable and the foreign. Through the sincere and utter corporeal nature of my work, I seek to create a dialogue about bodies. This dialogue asks the viewer to be mindful of a system in which we are all participants; a system which routinely objectifies, consumes, and discards women through language, imagery, and actions.

Vagina [illegible]
Hand mo[illegible]

Daniel Duarte

Janet Loren Hill

Walla Walla, Washington
MFA 2D

Mining my experience of navigating a fluid identity throughout a long-term partnership with my husband that began when we were fifteen, I flip traditional gender roles in portraiture. I invite the audience into vulnerable moments in my marriage, providing an empowered female voice that questions; asking where societal expectations and identity construction dangerously collide and what it means to exist as a person only ever evolving through another. I purposefully use textile techniques for their use by female activist groups, their embodiment of domestic memories, and metaphorical manifestation of two threads/reeds/grids entangled together to make a whole. Projecting fantasies and fever dreams onto mundane domestic situations, I complicate the perceived ideal of how a life should be organized. Saturated in the uncanny, furniture and figure seem to disorient one another prompting the viewer to reconsider what was once overlooked.

Lucang Huang

I use the single dim light and the shadows to create another world, the world connected to the physical surface but transcending into other dimensions. The abstract shapes of the shadows in my pictures appear to be some forms of landscapes, based on our common perception, but go beyond that by being tilted and reformed. I explore binaries in my work. The light against the shadow; a sense of place against a sense of nothingness; the outside against the inside; reality opposed to illusion.

Jennifer Leniart

Seymour, Connecticut
MFA Low Residency

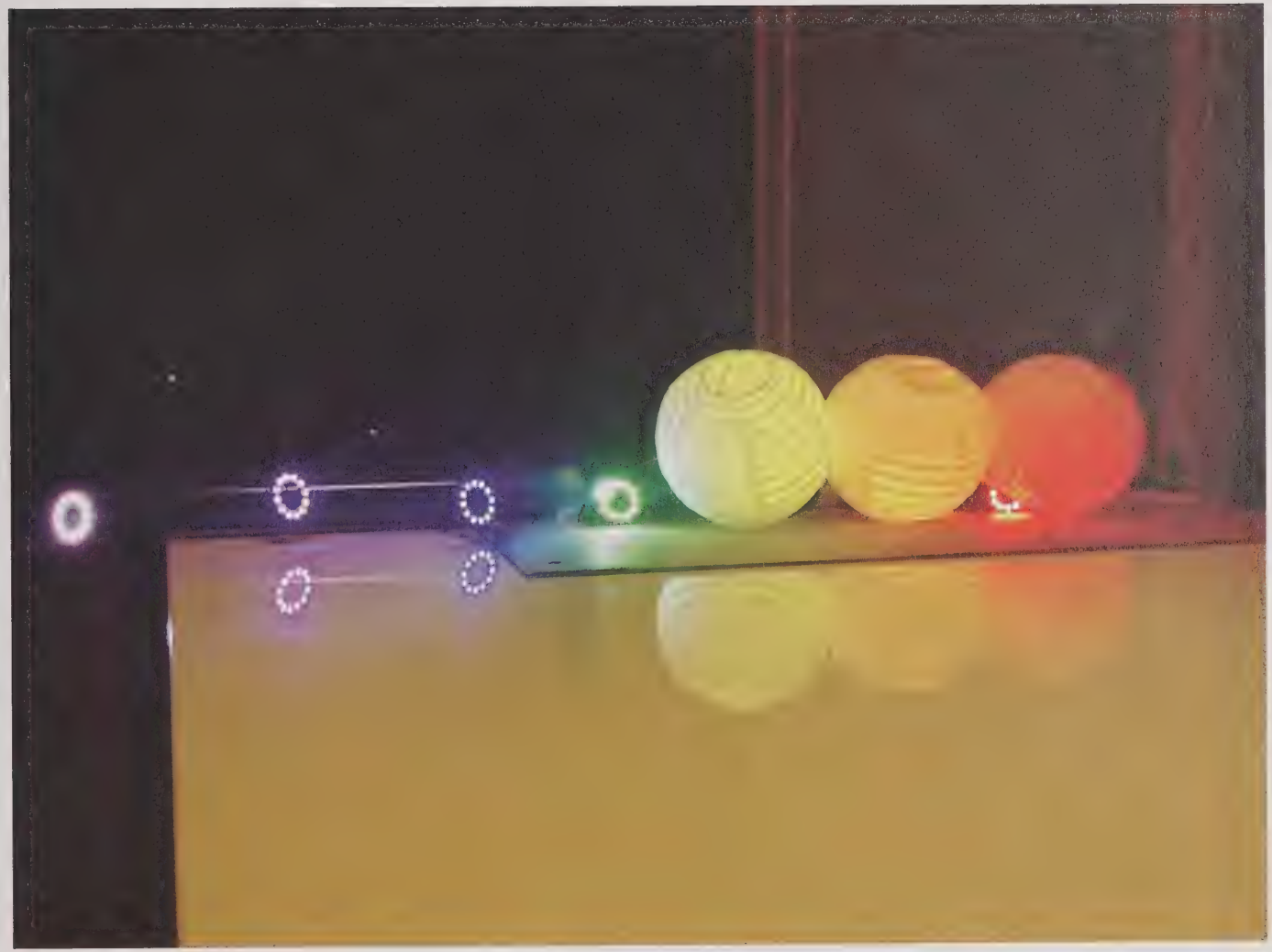
I am a life-long artist who immerses herself in outdoor spaces and draws inspiration from its ever-changing light and energy. As a young girl, sunlight mesmerized me and eventually propelled me to be an artist. I create works that are contemplative and emotive. I use carefully selected materials and delicately balanced elements that communicate the essence of loss and change. The philosopher Heraclitus inspires my work, which reflects the belief in living life in the moment. Light continues to inspire me today. I coined the word lumentis derived from Latin: lumen (light) and mentis (mind) to describe my daily observation of light. This body of work, synthesizes my knowledge of light with Pythagoras' theory on proportion and harmony.

I utilize materials that are fragile, transparent, and reflective to represent fragments of the self. I arrange them in compositions that depict different circumstances and moments of time. Parallel lines represent the unawareness of change. Placing mirror in the shadows creates unexpected moments of recognition. The reflections and their variations speak to constant change and are pushed to the forefront to emphasize space and loss. Ephemeral materials like light and shadow are a reminder of what was present in the past but is no-longer physically present. Light and shadow cannot be held but are always present and ever-changing.

My work offers the viewer an opportunity to think as well as feel and to realize the variability of these responses relative to the conditions of each moment. Loss and change are part of the human condition. How we deal with it and our awareness is vital. This installation Lumentis, through light, space, shadows and reflections, communicates this fragility of life, constant change, and loss over time.

Katie Liguori

–A Dynamic Media Institute



Bing Lin

[redacted]

MFA Dynamic Media Institute

gameLAN 2.0 instrument prototype
Korg NanoPA

Dick Lynn

Jamestown, Rhode Island
MFA Low Residency

I create installations that provide socio-environmental experiences. My environments are both structural and spatial. I utilize my hands-on skills in furniture design and building, sculpture, interactive electronics, and music and video production to create installations. Microcomputers within my environments trigger audio, video, and other kinetic elements and create experiences about topics such as fracking, poverty, 3rd shift work, underserved communities, and protecting our clean water.

In the Marxist form of art, I want to effect change. Susan Stewart talks in "The Poet's Freedom" of the difference between positive and negative freedom, stating that negative freedom is the freedom to throw off chains or to move away from something oppressive or not ideal. It deals with negative forces and concrete desires. There is also positive freedom, which is freedom to influence our surroundings, rather than to move away from them. It is a more active version of freedom, one of affirmation. I subscribe to affirmation of my place in the world. I have made a conscious decision as an activist, and an artist who chooses to be an activist, to turn towards positive freedom as a maker, and to adopt Stewart's philosophy which is an extension of Aristotle's philosophy.

Holly McCabe

Rhineback, New York
MFA Low Residency

I see what tends to be left unseen. Insights. Perceptions. Sensations. This idea has followed me throughout my art-making, which rebounds from my previous representational portraiture. As an alternative to the externality of an outright mirror, the reflection in this new work comes from within. I instill comfort, nostalgia, nature, and memory as I literally and figuratively peel, tear, sew, stretch, and shield various formal abstract elements. It is at times delicate. It is at times heavy. It is raw. It is tactile. It manifests as line-based compositions, sculptural relief, series-based installation, and objects in space. I flirt with texturally rich, visceral, strange, yet familiar surfaces, akin to muslin bed sheets, fur scraps, ephemeral draperies, or a favorite wool sweater. These things beg to be touched. Beg to be loved. But may also invoke a need to recoil and retreat. It is this strange yet balanced dichotomy that I find fascinating. Self-preservation. Self-destruction. And here I remain, hovering comfortably amid their respective orbits

d, aluminum armature w

Alyssa Minahan

Chestnut Hill, Massachusetts
MFA Photography

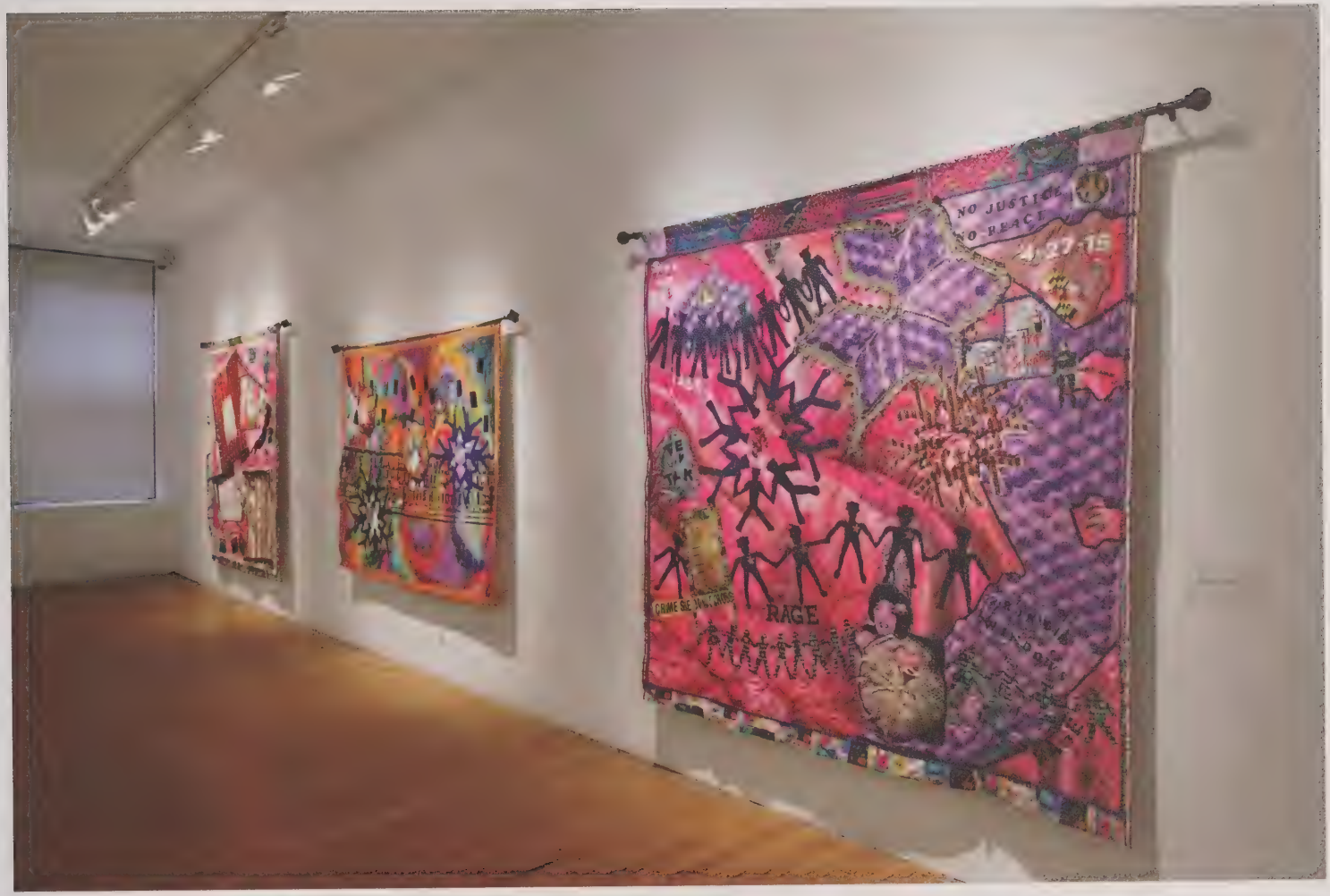
The foundation of my work is rooted in the ephemeral nature of time, specifically the inability of photography as a medium to capture time and space in the way we experience it. My practice evolved from a project I was working on depicting the liminal period in my sons' lives between boyhood and adolescence. I discovered that within my work, straight photographs of my sons were too indexical to a specific place and time. Consequently, I began using photographic materials in unconventional ways to demonstrate this transitory period of time. By creating an installation of these various materials, including scanned prints of unfixed gelatin silver paper and partially obscured photographs of my sons, I am able to visually reflect this complex and layered relationship in a more tangible way.

A key element of my practice is based on my research into the material qualities of unfixed gelatin silver paper. I have discovered that by exposing the paper to varying light sources, I can control the quality and tone of the color of the paper. I then layer the paper onto or under other papers, leaving them exposed for different amounts of time, from hours to weeks. Although each piece of paper is exactly the same when it is removed from the box, it will depict different hues, shapes and representations of space based on the environment to which it was exposed. I scan the changing, organic object at different points in time, similar to the way we use photography to capture important moments or people in our lives. In this way, each abstraction becomes a meditation on the ephemeral imprint of time and space in which it was created. Although the medium of photography can never recreate our lived experiences, I believe it can capture our phenomenological understanding of existence.

TRACE (detail)
Artist Book (unfixed gelatin silver paper, negatives, archival pigment prints)

Alison Morgan

[redacted]
MFA Low Residency



Quilt Triptych
Installation (detail)

Nina Hart Morris

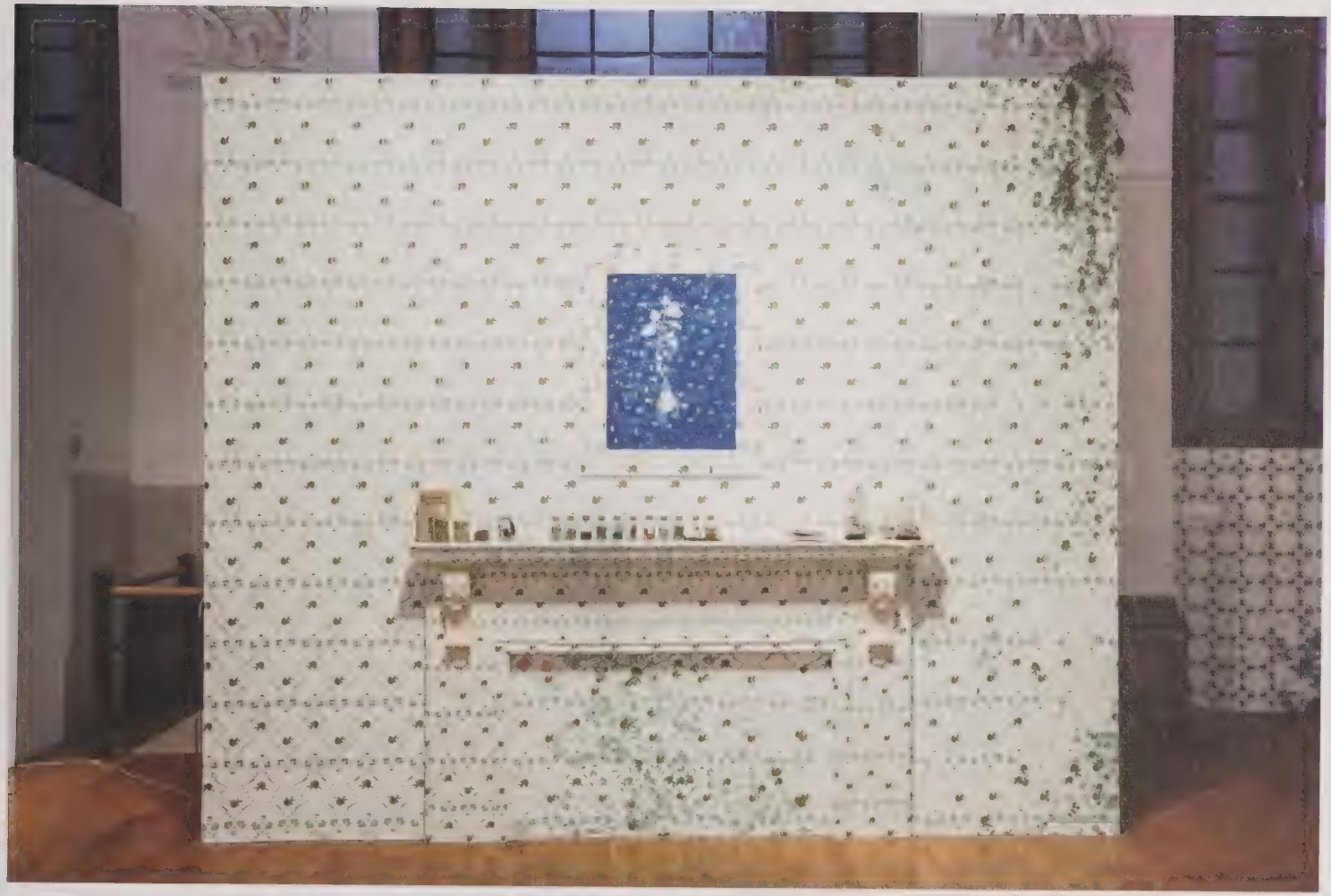
work intuitively with a variety of materials. Connections and transitions lend to a sense of time and motion through subtle tensions ong pauses, and frenetic accumulations. My work plays with the idea of causality. place importance on creating pieces that have implied nctions and exist in worlds that have systems unto elves. My mixed media abstract work provides the viewer with enough beginnings and a lack of endings to abricate ambiguous narratives.

Slumping
Fishing line, cardboard, felt, cloth

Landon L. Newton

Colorado
MFA Photography

My research-driven practice concerns itself with the history of herbal abortion and abortifacient plants, or the historical and contemporary use of plants and herbs that aid in abortion and birth control. The use of herbs for birth control and abortion is as longstanding as the use of plants and herbs in culinary and medicinal practices. What are of particular interest to me are the polarized systems of knowledge emerging from this history. On one side lies the dominant, Western, cis-male system of medicine. In its opposition, lies the herbalist doctor, non-Western, non cis-male, female, body with uterus. My work's aim has been to link the academic and practical application of these abortifacient herbs in both visual and written ways. This work seeks to ultimately be non-binary, non-male v. female but inclusive to all bodies, uterus or not. I create both site-responsive installations and images, which serve to complicate the subverted history of herbal abortion practices. Through the use of installation, photography and site-responsive sculpture
work to create new spaces in which knowledge surrounding abortifacient plants and herbs can be shared and celebrated.



Erik Nohalty

Niceville, Florida
MFA Low Residency

This current project explores the imagery, conditions & engagement between public and private lands along the gulf coast of Florida. A potent intersection, critical to the health of community and ecosystem, these common spaces are a privilege and a necessity in equal measure. This work calls into question the idea of ownership, environmental resources, class and access. Utilizing distinctive techniques & composition, the viewer has an opportunity to place themselves into both the physical and cultural landscape
of this region. A hybrid use of photo serigraph & drawing along with a unique palette allow for conceptual and formal aspects to share emphasis.

Eddie Rath

Stevens Point, Washington
MFA Low Residency

Television is a reflective apparatus. Whether empowered or disempowered as image-makers or consumers, we mirror the images we see. With no reciprocal relationship, we consume information merely to repeat it. The perfect dialogue void.

We consume and accumulate desire, which accrues within the apparatus, "protecting us from the world it obscures." My strategies are the creation of disruption, interference, and tension. My work illuminates the illusion of choice presented by media: how images are brought to us, how we become the subjects of images, and how images become the subject. My goal is subjective obliteration.

The apparatus permeates reality. But like a dream, the warm static eludes materiality. Everywhere but nowhere, and clearly unnoticed, television is a psychological condition in which fantasy is the prescribed treatment.

The visual noise of static contains more content than the pseudo array of channels. News, talk shows, gameshows, and adverts do not provide a viewer's ideal market, but a market's ideal viewer. The one choice the viewer retains is the violation of the mind: the selection of any one-sided conversation within televisual media. A soft, decayed cavity, the American mind desires this passive filling.

My work interrupts the consumption of media by neutralizing the subject. I mimic the fantasy of televisual media - my own prescription to the psychosis.

The fantasy of the apparatus calms the schism between unconscious and conscious, doubt and intent, and lucidity and insanity. Rather than sew desire, my screens shape disbelief. Rather than a 1:1 ratio of information to clarity, the cacophony bleeds the indistinguishable tone of television. Rather than speak to a viewer, my single channel videos speak at each other. I reproduce atypical distance, delusional perspective, sound potentiality, and abrupt realization.

The easy-to-use

Leo Rossoni

Homa Sarabi

Tehran, Iran
MFA Film / Video

"Life can't be all that bad, I'd think from time to time. 'Whatever happens, I can always take a long walk along the Bosphorus."
- Orhan Pamuk, Istanbul: Memories and the City

Fall Walk, is a collaborative video project, initiated in 2015 right after I moved to the United States as a student. The limitations such as long geographical distance and time difference, terminating my relationships and reshaping my communication experiences has led me to improvise new ways of reconnection with my home, friends and family. This project is a series of videos -currently seven videos- documenting the performance of two walkers -including myself- in two different cities -predominantly Boston and Tehran- across the world, attempting to simultaneously navigate the cities following the same directions. Performers are connected through phone calls and have specific destinations to reach. Several rules and conditions lead the Walkers through a processes which aims a virtual physical connection between the bodies. Videos are presented as two channel installations with sound and accompanied with self designed and drawn maps hanging on the walls.

All chaos. They broke two doors because the guy didn't say a word.

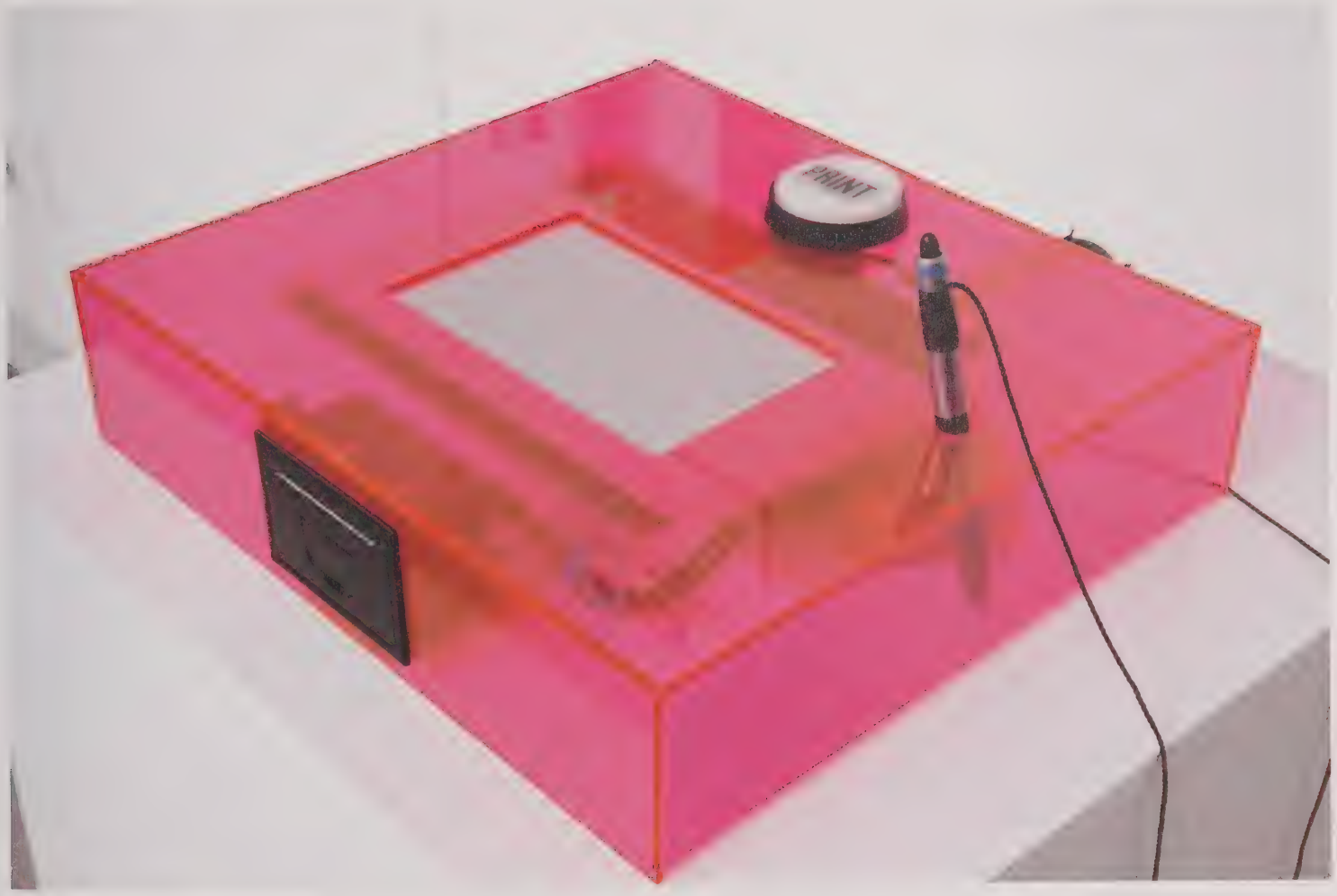
Amanda Schuermann

Plymouth, Massachusetts
MFA Dynamic Media Institute

As a designer and visual art educator, my goal is to create engaging experiences that give people creative confidence. I achieve this through providing opportunities for people to play. Regardless of age or ability, though play, people can gain the courage to create as long as they are provided with the right conditions.

My digital, interactive projects are designed in a way that alleviates people's self- consciousness so that they can gain the courage to try something new, experiment, play, and create. By deigning interactions and experiences that only yield imperfect outcomes, I encourage my participants to openly embrace the unpredictable, imperfect outcomes of the creative process.

Through researching and testing methods of disarming self-consciousness in both design and pedagogy, I developed a system of conditions that enable people to play and gain courage to create which include applying strategic limitations of time, space, senses, and interactions, using familiarity, encouraging imperfection, and providing people with opportunities to create.


PRINT

Yen Fan Shih

Courtney Stock

Newton, Massachusetts
MFA 2D

I think about my identity as the momentary sum of my experience, affected by the chronic accumulation of daily events and developmentally impactful moments. My relationship with myself and my understanding of the world is influenced by a Disney-ified depiction of femininity, 9/11, MTV (1997-2003), queerness and Drag, fantasy and couture, the election of Barrack Obama and the 2016 U.S. presidential election. I regurgitate this amalgamation of experience right onto the work, courting the imagining of a fairytale's nightclub. My tendency to question my perception of reality drives me to take refuge in the undeniable quality of my materials. Reckless experimentation, bodily action, and tender care births work that delights in the absurdity, contradiction, and instability of the human experience.

Josh Stone

Jessica Tawczynski

'ebster, Massachusetts
MFA 2D

Our understanding of the universe is a transformative condition. Like organisms, in their own right, my work reflects on and inhabits the residual information of an ever developing landscape, only reproducing itself, and challenging preconceived believability. Events form and deconstruct themselves within and on top of the picture plane, in parallel to experimental scientific and philosophical data, and experiential knowledge. Multifaceted frames of time form through the occupation and reconfiguration of space, seemingly accessible and inaccessible at once. The artist resides parallel to the axis of the world, revealing circumstantial mobility.

Emily Vallee

Georgia, Vermont
MFA Photography

[illegible] a moment away from our human condition, to imagine what it may be like to breathe through a different set of lungs or to feel the damp earth wedge be- tween the cracks in our skin? In this body of work I aim to spur a cognition of sorts, to kindle biophilia. Opportunity arises from the images to envision a primal, perhaps more animalistic version of ourselves.

Humankind has furrowed an ever deepening divide between 'self' and 'nature' and the need for a direct connection to its brambles, dirt and creatures has waned. We innovate, hurtle for- ward and create fathoms of waste - but can we take into consideration beings other than our- selves?

I have been photographing the forests of New England, primarily of Vermont, Massachusetts and New York for years. Influenced by my upbringing in a farming family of northern Vermont, making images always begins with my often indescribable bond to the natural world. In my practice, I make photographs with the notion that the camera is an extension of my body. Recording the traces left upon the land is central to my work. The work uncovers a kind of perception that feels immediate and primal, pushing against a preconceived version of nature.

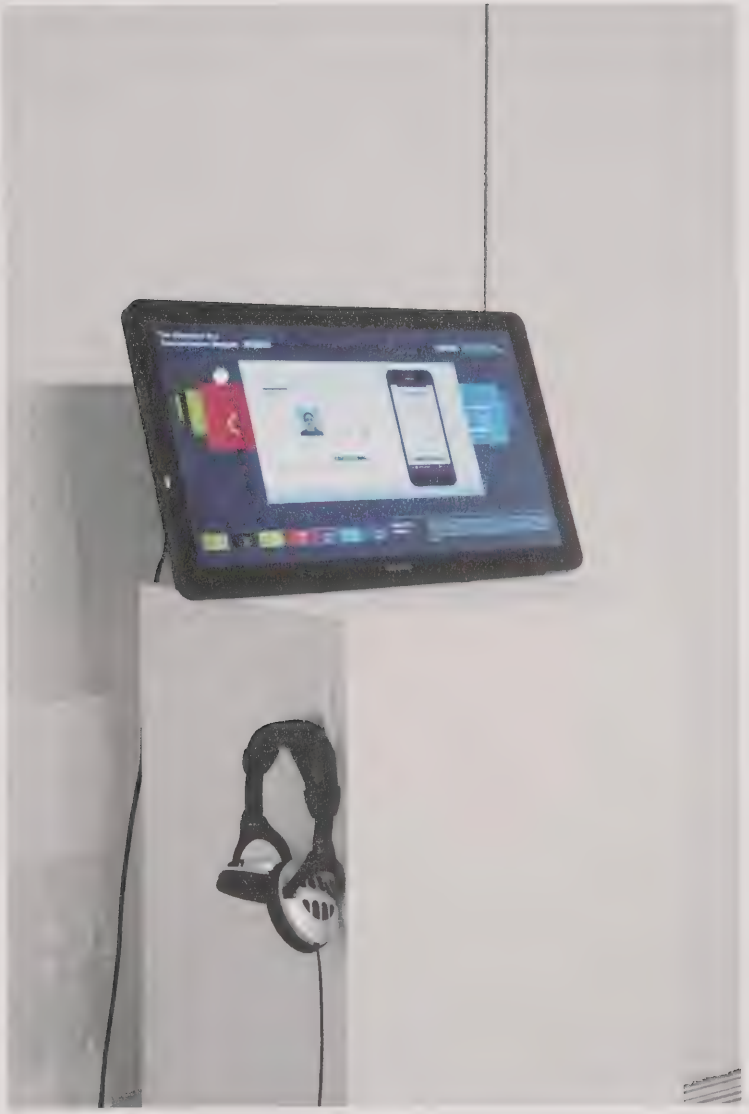
if i am fox
if i am vole
if i am deer
if i am bone
if i am blood

Dan Vlahos

Boston, Massachusetts
MFA Dynamic Media Institute

Through a series of speculative projects and seven case studies, my thesis explores and evaluates new tools, systems, and heuristics for teaching and learning in the arts and beyond. Through these learning experience (LX) design-based investigations, I speculatively re-imagine and re-contextualize the relationship between learners, educators, and peers within a range of learning environments. Drawing inspiration from Professor Gunner Swanson's essay, "Design and Knowledge in the University and the 'Real World,'" all seven case studies are guided by a set of four interrelated themes: communication, expression, interaction, and cognition, which according to Swanson represent four broad areas that graphic design could bridge.

What is graphic design? Throughout this work I re-examine "graphic design" and place it in the broader context of "communication design"—a comprehensive field that posits a wider range of media, disciplines, technologies, and applications. Much of the research and inspiration for my thesis is derived from Steven Heller's anthology "The Education of a Graphic Designer," to which the title of this thesis alludes. By replacing "Graphic" with "Communication," I am largely acknowledging a personal shift from the strictly "graphic" (mainly designing visual artifacts) to a wider practice of designing experiences, interactions, and systems. While the experiences, interactions, and systems that I have designed all primarily focus on art and design education, one can easily imagine how these multimodal interactive learning techniques could be used as broader assistive learning tools, or as catalysts for interdisciplinary communication and collaboration.



Wan Yang

Chang Chun, Ji Lin, China
MFA 2D

Painting is becoming an extension of my body: I paint in order to explore the world. The physicality of making, for me, is existential in the creative process of subconsciousness.

The series Rustling indicates an anthropomorphic whisper, which informs the subterranean. In Rustling I, the diptych depicts the second when the light shifts on the wall. The sublime in such instances strikes me. I realize that our vision is frozen in its own specific moment in time. In Rustling II, I portray two imaginary spaces that can be seen as either an entrance or exit. Here, vision questions the position of the viewer. Are we standing inside or outside of the space? What if space does not even follow the rule of our perceptive dimensions?

The impermanence of time and the ambiguity of dimension are, for me, at the very heart of the subterranean laws, nature's whispers. They live in the gap between reality and fiction and blurs what our perception tells us to believe. I aim to explore the tension through painted abstraction until it reaches the threshold that things reverse, and reveal their own opposite selves.

Ultimately, the real freedom can only come to its tangibility when it suspends from the extreme of rational regulation.

Installation (detail)

Hu Yikuan

VIEW ADDITIONAL WORK FROM THESE ARTISTS

MASSART GRAD PROGRAM	[illegible]
SAMANTHA ADLER DE OLIVEIRA	[illegible]
FREEDOM BAIRD	*www.freedombaird.com*
SAMANTHA BATES	*www.sambatesart.com*
PAUL BELENKY	*www.paulbelenky.com*
TUYEN BUI-LALLY	*www.vimeo.com/tuyenbui*
JENNIE J. CASTLE	*www.jenniecastle.com*
WILLIAM CHAMBERS	*www.william-chambers.com*
MICHAEL DASSLE	*www.michaeldassle.com*
DANIELLE DEAN	*www.danielledean.com*
FELICIA DENEANE	*www.feliciadeneane.com*
DANIEL DUARTE	*www.daniel-duarte.com*
JANET LOREN HILL	*www.janetlorenhill.com*
LUCANG HUANG	*www.huanglucang.com*
JENNIFER LENIART	*www.jenniferleniart.com*
KATIE LIGUORI	www.cargocollective.com/katieliguori
BING LIN	www.bioraisin.wixsite.com/bing

HOLLY MCCABE

ALYSSA MINAHAN

NINA HART MORRIS

LANDON L. NEWTON

ERIK NOHALTY

EDDIE RATH

LEO ROSSONI

HOMA SARABI

AMANDA SCHUERMANN

YEN FAN SHIH

COURTNEY STOCK

JOSH STONE

JESSICA TAWCZYNSKI

EMILY VALLEE

DANIEL VLAHOS

WAN YANG

HU YIKUAN

SAMANTHA ADLER DE OLIVEIRA
FREEDOM BAIRD
BASHEZO
SAMANTHA BATES
PAUL BELENKY
TUYEN BUI-LALLY
JENNIE J. CASTLE
WILLIAM CHAMBERS
MICHAEL DASSLE
DANIELLE DEAN
FELICIA DENEANE
DANIEL DUARTE
JANET LOREN HILL
LUCANG HUANG
JENNIFER LENIART
KATIE LIGUORI
BING LIN
DICK LYNN
HOLLY MCCABE
ALYSSA MINAHAN
ALISON MORGAN
NINA HART MORRIS
LANDON L. NEWTON
ERIK NOHALTY
EDDIE RATH
LEO ROSSONI
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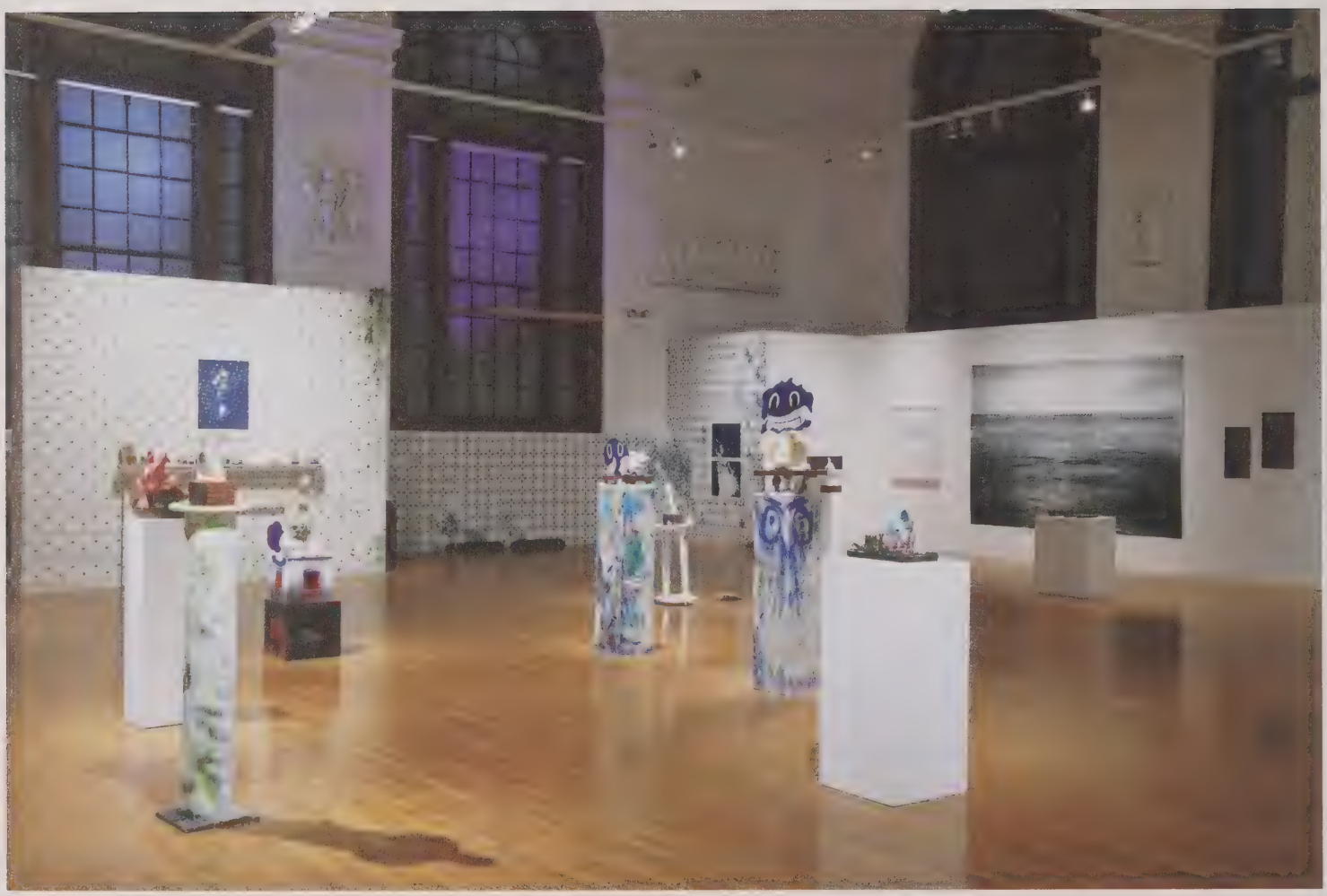

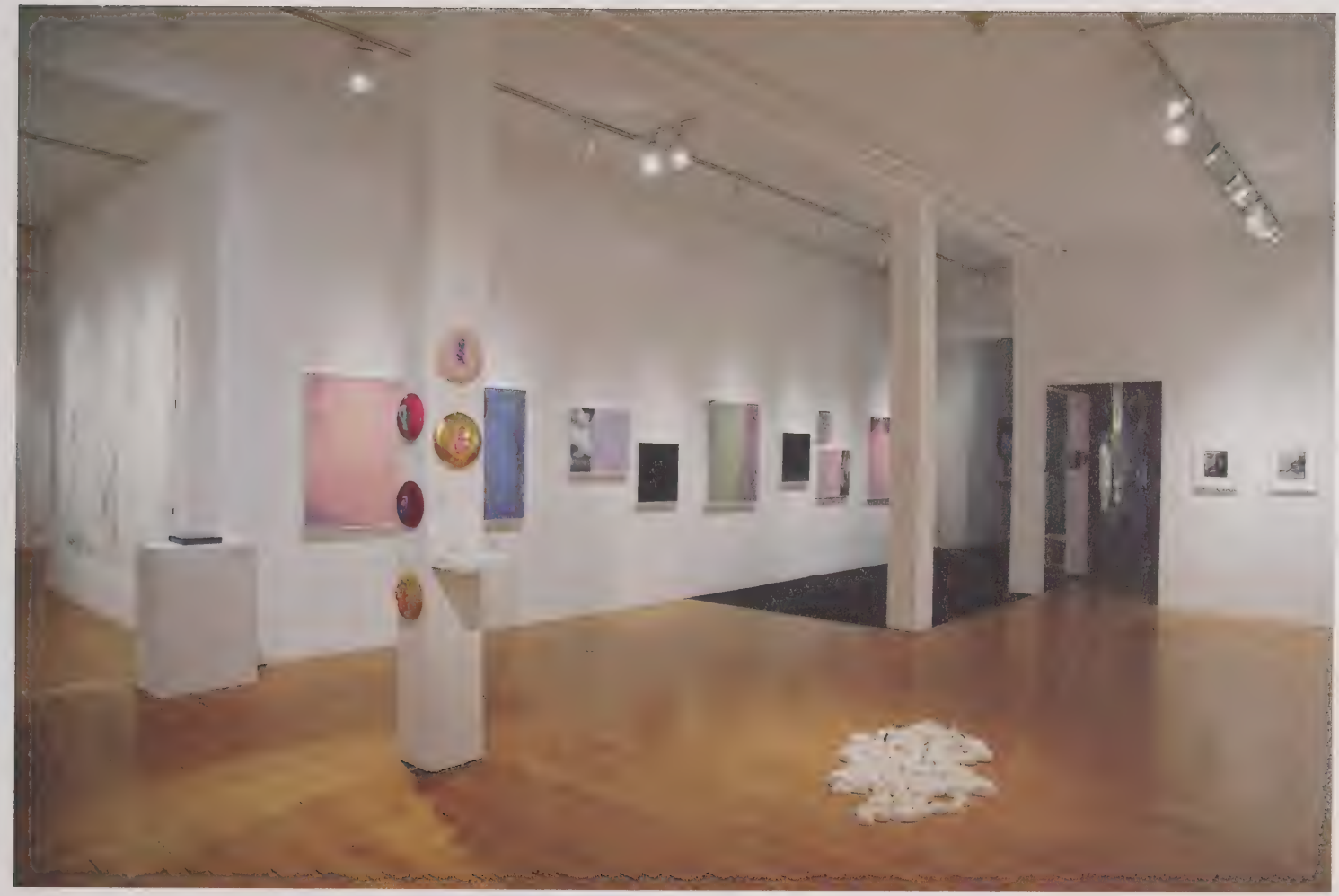

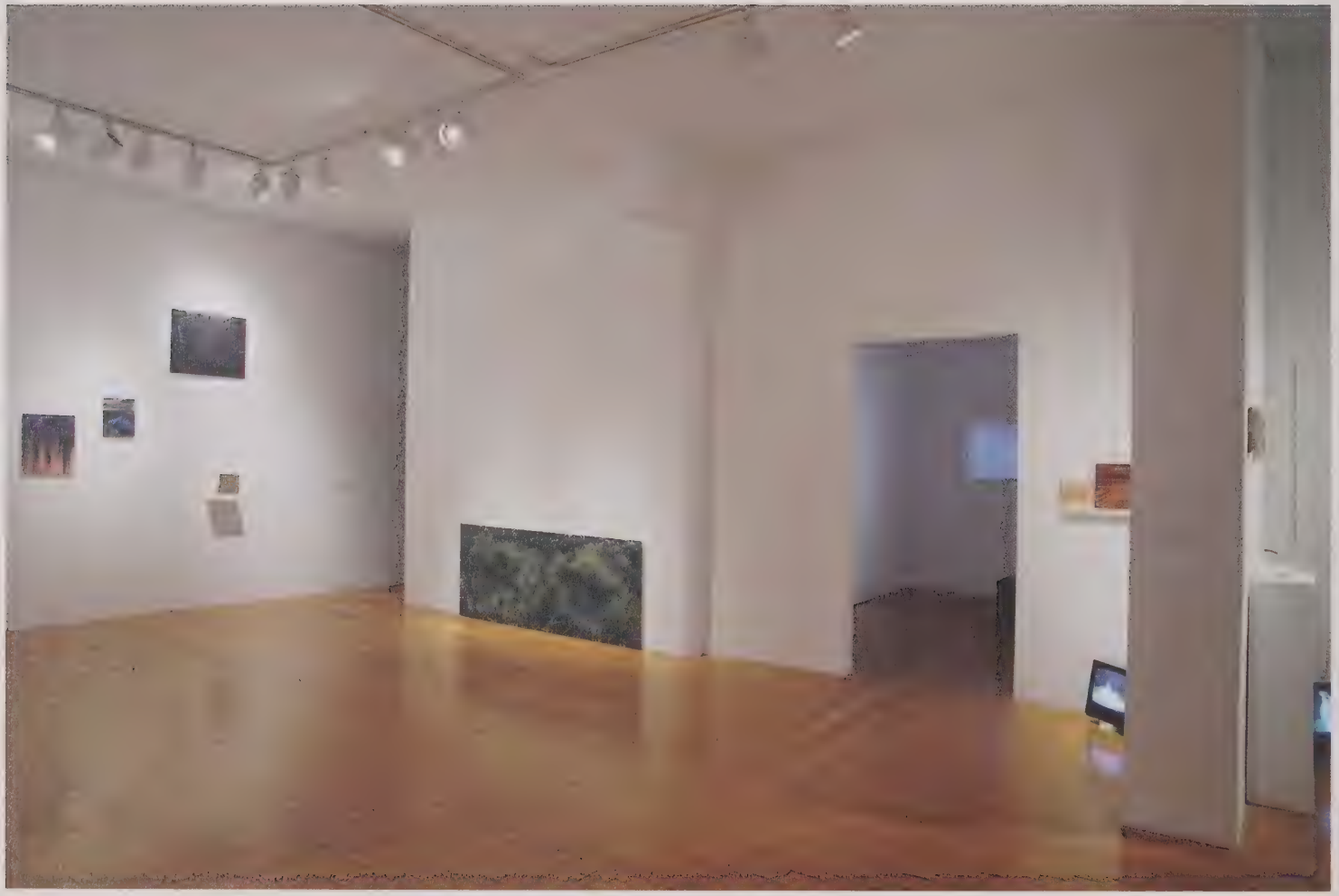

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